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formances, upon which the high reputation of this society has been built, and can afford to rest. We will cordially endorse any change for the better, but we must reprobate changes made, not with a view to improvement, but for the sake of putting certain parties in without reference to their executive ability. The system is all wrong, and cannot work well under any circumstances.

The programme was a varied one, commencing with a symphony by a composer whose works are new to American audiences. Mr. J. J. Aberts's descriptive symphony, entitled "Columbus—A Marine Picture," in four parts, has, we are informed by the bills, been performed many times at the European Philharmonics during the past year, with marked success. It is a work of unquestionable merit, showing good musical instinct and knowledge of effect with a fair share of melodic inspiration. We recognized some strong traits especially in the Scherzo and Finale, but we do not consider that the work was either adequately performed or fully interpreted. The orchestra was not under that firm control which insures a just performance, and in point of color and well considered effects it was very deficient.

Beethoven's "Overture to Leonora" was by no means a first class performance, but it was fairly rendered. Schubert's March was dashed through, Litz's crashing instrumentation serving as a shield to cover up every deficiency.

As a whole, we were very much dissatisfied with the instrumental portion of the concert, and do not consider it in any way worthy of the former reputation of the Brooklyn Philharmonic Society.

Miss Adelaide Phillips, being a great favorite in Brooklyn, sang very carelessly, not by any means reaching her usual standard. Her intonation was frequently very faulty; her execution was not clear and artistic; in short, she did not appear to advantage in critical judgment, but still she was very heartily applauded.

Mr. Eller is a most excellent oboist, and played very finely, but the instrument is exceptionable for solos, and his selection of music was by no means a happy one.

Mr. Toulmin has good command of the harp, and plays neatly and with finish, but his instrument was not in good order. He, however, received a very hearty encore.

We hope to be able to render a more favorable account of the next concert of this society; but, to do so, there must be a very radical change, both in the orchestra and the execution of the works chosen.

NEW YORK PHILHARMONIC REHEARSAL.—The second rehearsal for the first concert of the above society will take place at Steinway Hall on Saturday afternoon next, at 8 o'clock. Carl Bergmann, Conductor.

THEATRE FRANCAIS—OPERA SEMI-SERIA.

Ambroise Thomas' so-called comic opera, in three acts, freely translated as "Midsummer Night's Dream," was performed on Tuesday evening, for the first time. That work has excited considerable notice in Paris, and its overture, when played in concert here, pleased the general public. The opera as presented here, appears to hover in musical writing, between comic and half serious effect, to be founded upon a most absurd, improbable libretto, and yet has many felicitous musical ideas, well expressed, and beautifully eliminated.

There is great opportunity in this opera for Queen Elizabeth's representative, and Mlle. Naddie availed herself of that remarkable opportunity, for brilliant, clear, and ready execution, in a style that gave her lavish and most enthusiastic plaudits, urged to encores, but declined. She effected in that role a more positive command of New York's operatic public than any previous essay has given her. All other characters in that opera are made subsidiary to Elizabeth, but so far as Mlle. Laurentis, Messieurs De Surmont, Anthelme, Vert, and Walter, had fair chance to prove themselves artists, they attained unquestioned success. Anthelme surpassed any previous essay in first tenor music, or enactment of character, assigned by a libretto. Vert made a presentable Falstaff and gave his music with unusual certainty. In respect to Mlle. Laurentis no farther remark is needful than affirmation of previous comment upon her performance in opera. She is invariably equal to the character and music which has been confided to her interpretation. The orchestra and chorus were generally adequate to operatic requirements, the conductor evincing, however, in many effective passages, a lack of control over his forces.

DR. HECTOR CARLOS' LECTURE ON FRENCH.—This popular teacher of the French language gave to an invited audience, in the Historical Society's Hall, a succinct, clear, and definite exposition of his new system for imparting to pupils knowledge of the French language in a very brief space of time, so positive and readily available that in one hundred lessons they can use it well for conversation, reading, writing, or translation.

We deemed the impression produced by that lucid statement of his plan and means for carrying it into effect, to be eminently favorable, and in corroboration of that judgment, we learn that one large class formed that evening after his lecture, and still another was made up for private tuition immediately that he concluded the explanation of his ready mode.

These facts speak more conclusively in favor of his novel system and his ability to work it out, than any individual expression of assent

to it could possibly do, however emphatic might be that endorsement, and therefore we forbear to express our own judgment of it, which assuredly favors it.

Reference to our advertising columns will advise our readers of his locality for instruction.

GRAND SACRED CONCERT AT THE TABERNACLE BAPTIST CHURCH IN SECOND AVENUE.—This concert, intended to benefit mission schools connected with the church above named, was fairly attended, in spite of threatening weather. Its programme offered varied musical attractions, to recompense benevolent contributions for a worthy object, and the performances gratified those present in a remarkable degree for such an occasion. Mrs. Farnham's brilliant execution had enthusiastic observance with consequent encores. Mr. A. H. Pease also obtained with his piano forte solo a like honor, and Mr. Johnston's overture to Marionello, played on the organ, had similar compliment. Dr. Cutler's boy soprano pleased as usual. Mozart's chorus, "Glory be to God on High," went admirably, with two grand piano fortes, two harps, and cabinet organ.

ITALIAN OPERA—BROOKLYN ACADEMY OF MUSIC.—Mr. Maretzek will give two grand operatic performances at the Brooklyn Academy of Music, on Monday next, November 5th, and Tuesday, November 6th. "Gounod's" glorious opera, Faust, will be given with the following brilliant cast: Miss Louisa Kellogg, Mlle. Stella Bonheur, Mozzoleni, Bellini, Antonucci, and Fossati. On Tuesday evening Signorina Antoinetta Ronconi, will make her first appearance in *Elisir d'Amore*, assisted by Baragli, Antonucci, and Signor Georgio Ronconi. These performances should call out all the beauty and fashion of Brooklyn and New York.

CORDOVA'S LECTURES.—This popular and talented lecturer, will commence his annual series at Irving Hall, on Tuesday evening, Nov. 13. The subject of the first lecture will be "Miss Jones' Wedding. No cards." An old story in verse. Of course the Hall will be crowded. Mr. Cordova offers a tempting premium for politeness, in the following terms:

"Persons who leave their places within one minute of the closing of the entertainment, in order to be out of the Hall in advance of the rest of the company, are requested to wait in the vestibule until everybody else has gone, when one penny each will be awarded them, in testimony of their politeness."

IRVING HALL, SUNDAY EVENING CONCERTS.—The tenth of these popular and excellent concerts, will take place at Irving Hall next Sunday evening. The solo artists have not yet been announced, but will doubtless be worthy the occasion, and the instrumental pieces of a character to please the crowds that throng Irving Hall, every Sunday evening.